

The Saturday Review

LITERARY SUPPLEMENT

PROLOG ⁹

Incipit epistola bñ Thome pñs
ad damasū papā i qñuo: euāgelistas.
Eratissimo pape dama-
so iconim⁹. Nonū o-
pus me facere cogis et
veretur p⁹ exemplaria
scripturarū toto orbe di-
speda quasi quidā arbit̄ fecā: et quia
inter se variāt que sint illa q̄ cū greca
conferantur veritate decernam. Dives
labor sed periculosa presumptio. iudi-
care de ceteris ipsum ab omnibus iudi-
candū: sentis mutare linguā: et cane-
scient mūdū ad iniuria certatim parui-
lorum. Quis enī totius pariter vel in-
dodus cū in manus volumen assu-
pserit: et a salina quā semel imbibit vi-
derit dissipare qd̄ ledit: non statim
erūpat in vocē me fallaciū me damasū
esse sacrilegū: q̄ audet aliquid in ve-
ribus libris addere: mutare: corrige-
re? Adversus quā invidiam duplex
causa me consolatur: qd̄ et tu qui sumus
sacerdos es fieri iubes: et verū non esse
qd̄ variat: etiā maledicorū testimonio
cōprobat. Si enī latinis exemplari-
bus fides est adhibenda: respondeāt
quibz tot sunt exemplaria pene quot
codices. Sin aut veritas est querenda
de pluribus: cur nō ad grecā originē
revertentes ea que vel a viciosis inter-
pretibus male edita vel a presumpto-
ribus imperitiis emendata peruersius:
vel a librariis dormitantibus aut ad-
dita sūt aut mutata corrigimus? Ne-
q̄ vero ego de veteri dispūto testamēto:
qd̄ a septuaginta senioribus in grecā
linguā versum tertio gradu ad nos
ulq̄ puenit. Non queto quid aquila
quid symmachus sapiant: quare the-
odotion inter nouos et veteres medi-
us incetat. Sic illa vera interpretatio:

quam apostoli pbauerunt. De nouo
nunc loquor: testamento qd̄ grecū esse
nō dubiū est: excepto apostolo marco
qui primus in iudra euāgelium epī
hebraicis litteris edidit. Hoc certe cū
in nostro sermone discordat: et diuer-
sos riuulos transire ducit: uno de
fontē querendus est. Pertrinito eos
codices q̄s a ludano et syrio nunci-
patores paucos hominū asserit puer-
la cōtento: quibus utiq̄ nec in veteri
instrumento post septuaginta interpre-
tes emendare quid licuit: nec in nouo
profuat emendasse: cum multas gre-
cum linguis scriptura dñe translata
doceat falsa esse que addita sunt. Igi-
tur hęc p̄sentis p̄fatiuncula pollicetur
quatuor tantū euāgelia: quorū ordo
est iste: matheus: marcus: lucas: io-
hānes: codicum grecorū emendata col-
latione sed veterū: que ne nullū a ledi-
onis latine cōsuetudine disceptante
ita calamo imperauim⁹: ut hīs tan-
tum que sensum videbantur mutare:
correctis: reliqua manere patereut ut
fuerāt. Canones quoq̄ quos eusebi-
us cesariensis episcopus allegadrinū
secut⁹ animonū in decē numeros or-
dinauit: sicut in greco habentur repres-
simus. Qd̄ si quis curiosus voluerit
nosse que in euāgelis vel eadem vel
vicina vel sola sint: eorū distinctiōne co-
gnoscat. Magnus siquidē hic i nris
codicibus error: inoleuit: dum qd̄ i ea-
dem re alius euāgelia plus dixit: in
alio quia minus putauerint addide-
runt: vel dum eundē sensum aliis ali-
ter expressit: ille qui unū e quatuor pri-
mum legerat: ad rursū exemplū ceteros
quoq̄ estimauerit emendandos: vn-
de accidit: ut apud nos mixta sunt o-
mnia: et in marco plura luce atq̄

GUTENBERG AND THE FIRST MAINZ BIBLES

ALTHOUGH the so-called Mazarine Bible, a copy of which is to be sold at auction on November 9th, with other rare books from the Parham library, is not the rarest of printed books, it stands first in order of time and in historic interest, and amongst the first in beauty of all the greater monuments of early printing. Somewhat too modestly is it described in Messrs. Sotheby's catalogue of the Parham sale as "*editio princeps* of the Latin vulgate, First Issue." Well might it be called *editio princeps principum*, for, if we disregard the fragments of the Donatuses, almanacks and poems, which are of even earlier date than this Bible, it is the first of first editions and a prince amongst princely books. The Parham copy was sold as a duplicate by the Royal Library at Munich in 1833 to Mr. Curzon, an ancestor of the late Lord Zouche. It figures as the last of the fifty-three existing copies recorded in his census by Mr. Seymour de Ricci, who includes it amongst the copies whose present whereabouts is unknown; and it is recorded again in the same census amongst three copies which exist only in rumour: "L'on m'avait signalé un exemplaire chez Lord Zouche à Parham; mais ce Seigneur n'en possède point." That seems to be a notable but by no means uncommon instance of a private owner being in ignorance of the treasures of his own library. The Parham copy, which bears the receipt for its sale at Munich, is by no means perfect. It is a "tall" copy, measuring 15½ inches by 11¼; but it has 588 leaves only out of 641. Many of the leaves have been cut or torn and repaired, and many of the decorated capital letters have been cut out and are missing. It is unlikely therefore to approach the huge price of \$50,000 at which Mr. Huntington bought the Amherst copy at the Hole sale or even to reach the £5,800 paid for the Hulto copy. But the Parham copy, unlike that, bears the notes of what is generally regarded as the first issue, which is distinguished from the "second" by containing forty lines only on the first five leaves (the verso of folio 5 has forty-one) and also on leaves 129 to 132, against forty-two lines in the rest of the first issue and also throughout the second. How is the difference in the number of lines to be explained? And if Gutenberg himself had any hand at all in the printing of the book, how comes it that we must associate him with the first forty line pages of the first issue rather than with the forty-two line pages which replaced them in the second? The answer is supplied from facts which are known to us about Gutenberg and his career. Unhappily these facts, and the documents which record them, are very few. They have to be supplemented by a good deal of conjecture and have also been supplemented by a good deal of forgery. From authentic documentary evidence, however, there emerge two or three salient facts. The first is that Gutenberg was making experiments in printing at Mainz about 1450, and probably also a good many years earlier. The second is that he was in a chronic state of being short of money. Further, about the year 1450 and again about the year 1453, one Johann Fust lent him money for the prosecution of his experiments, and in the year 1755, being impatient apparently at the slowness of the results, or needing the money for another purpose, commenced an action against him for the repayment of the second debt.

It may not be uninteresting here to sum up the events of Gutenberg's life, so far as they are known. He was born somewhere about the year 1400, the son of Friele zum Gensfleisch and Elsgen Wyrich zu Gutenberg his wife. There is mention of him in various documents attributed to the years 1420, 1427-8, and 1430. In that year he was absent from Mainz, and his name is so noted in the act of reconciliation effected by the Archbishop of Mainz between certain families and the community of that city, whereby, "Hanchin zu Gutenberg" and others have permission to return. From other evidence it is believed that he was then living at Strassburg. In 1434 Johann Gensfleisch

der Junge," "genannt zu Gutenberg" promises to release the Mainz Secretary Nikolaus, whom he had arrested for a debt. In 1437 is a record, perhaps forged, of a complaint against him by a certain noble lady for breach of promise of marriage. There are vague and rather mysterious references to a "press," to purchases of lead, and an art which Gutenberg was to teach his partners in proceedings, extending from 1436 to 1439, brought against Gutenberg by George Dritzchen and his brother Claus before the Great Council of Strassburg, in which they claimed unsuccessfully to be taken into partnership with Gutenberg in place of their deceased brother Andres. The authenticity of these proceedings has been impugned. We are on surer ground in a bond by which in 1441 Johannes Gensefleisch *alias* Nuncupatus Gutenberg of Mainz, becomes surety for Joh. Karle, who borrowed a sum of about 6,000 marks from the St. Thomas Chapter of Strassburg. In 1442 Gutenberg himself borrows 80 pounds Strassburg denarii from the St. Thomas Chapter, and henceforth until his death he appears in a succession of documents as a borrower, a debtor, a defaulter, or a pensioner. The most noticeable of all the documents has important bearing on the question of the printing of the 42-line Bible. Moreover, unlike so many of the older Gutenberg documents, its authenticity is generally accepted. It records legal proceedings which had taken place in November, 1455, and at some previous date at Mainz, between Johann Fust and Johann Gutenberg, for the purpose of recovering two sums of 800 guilders each, with interest, which Fust had advanced to Gutenberg in connection with certain instruments and work; and Gutenberg in his defence mentioned wages, house rent, parchment, paper and ink, all of which he claimed were to have been furnished by Fust. "The work of the books" is also mentioned. There was an agreement too, that Fust was to have a lien on the tools or instruments which Gutenberg was to make as security for his investment or loan. Gutenberg seems to have lost his case, and presumably his partnership, which, it is estimated from the interest which Fust claimed, must have lasted about five years, was dissolved. Fust is afterwards found as a printer in partnership with his son-in-law, Peter Schoeffer. Gutenberg continued to print with borrowed capital or at least with borrowed or mortgaged plant. After his death in 1468, Dr. Kunrad Hunnery received back from the Archbishop of Mainz certain formes, letters, instruments, and tools, etc., appertaining to printing which he seems at one time to have procured from or lent to Gutenberg. In acknowledging the return of the plant, Hunnery binds himself to use such formes and apparatus at no other place than Mainz.

Such is a summary of all the contemporary documentary evidence of Gutenberg's work and career as a printer. The printed books and broadsides associated with his name contain no intrinsic evidence that they came from his press. There is no record of any claim that he was the actual inventor of printing earlier than a letter written in 1470 by Jean Fichet, who was the chief instrument in bringing German printers to practise their art at the first Paris press. "Ferunt . . . illic [in Germany], haut procul a civitate Maguncia. Joannem quendam fuisse cui cognomen bonemontano, qui primus omnium impressoriam artis excogitavit." He is perhaps recording information given him by the German printers whom he had brought to Paris, one to work at his press at the Sorbonne. Even he, it may be noted, does not say that Gutenberg printed any book, only that he invented the art of printing. Let us enquire, then, what books or printed documents may be assigned with a greater or less degree of confidence to Gutenberg's own press, and what are the grounds for attributing them to him.

Let us take first the first dated work which it is possible to attribute to Gutenberg. In the British Museum is a copy, printed in 31 lines, of an indulgence granted

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by Pope Nicholas V., through Paulinus Chappe, procurator-general of the King of Cyprus, conferring privileges on all Christians who should contribute according to their means to the cost of the war waged on behalf of that kingdom against the Turks. It is dated 1455; but at Hanover there is an earlier edition of the same document, printed from the same type bearing the written date November 12th, 1454. These Indulgences and other copies of this and other editions are the earliest printed documents which bear a date. It will be noticed that the dates are within the period—1450 to the autumn of 1455—of Gutenberg's association as partner with Johann Fust, which terminated in November of the latter year. The next printed work to which

tur tui, very nearly resembles in size and shape the type of the 42-line Bible. The same words in the 31-line Indulgence, reproduced in the body of this article, are printed in a rather larger size of Church type, which is also the type used for the still rarer 36-line Bible which, as we shall see later, is with some probability believed to have been printed by Gutenberg himself after his breach with Fust. The fact of the two different editions being printed in the same years, one in thirty-one lines, the other in thirty, points to two rival printers, presumably Gutenberg and Schoeffer. On the other hand, it has been thought by some that Schoeffer worked in association with Gutenberg and helped him in designing his types.

Misereatur tui Iſ Dñs nŕ ihesus xps p suā sc̄ssimā et piissimā mīā; te absolua
aploꝝ eiꝝ ac aucte aplica michi om̄issa et tibi accessa Ego te absoluo ab om̄ibꝫ pcc̄is tuis et
bꝫ excessibꝫ crimibꝫ atqꝫ delictis quātūcūqꝫ grauibꝫ Sedi aplice reservatis Necnon a quibusc
Aliisqꝫ sn̄is cēsuris et penis eccl̄asticis a Jure vel ab hoīe p̄mulgatis si quas incurrisi dand
gentiā et remissionē Inquātū claus̄e sancte matris eccl̄ie in hac pte se extendūt. In nomine I

Misereatur tui Iſ Dñs noster ut supra Ego te absoluo ab om̄ibꝫ pcc̄is tuis et tibi
ei fideiū et sacramentis eccl̄ie Remittendo tibi penas purgatorii quas propter culpās et off
oīm pcc̄oꝝ tuozū remissionē. Inquātū claus̄e s̄c̄e m̄ris eccl̄ie in hac parte se extendūt. In n

Part of the 31-line Indulgence, 1455, probably printed by Gutenberg at Mainz. In the size of the original.

it is possible to assign an approximate date is the great 42-line Bible, the Parham copy of which is to be offered for sale shortly. The copy of this Bible at the Bibliothèque Nationale, Paris, bears a manuscript note at the end of the second volume that it was "illuminatus, ligatus et completus"—illuminated, bound and finished by Henry Cremer, vicar of the collegiate church of St. Stephen at Mainz in the year 1456 on the festival of the Assumption, August 15; and the first part bears a like inscription saying that it was "illuminata seu rubricata et ligata" on St. Bartholomew's Day, that is to say, on August 24th of the same year. Now it will be readily judged that to print a book of the magnitude of this first Mainz Bible, with its 641 large folio leaves, at a period when the art of printing was in its very first infancy, when from available evidence it appears that only a single page of a book could be printed on any one press, at a time, must have been long in the printing. It is judged from internal evidence that six presses were at work on the book; but even if six pages were printed off every working day, it is not easy to allow less than a year for the printing of so great a book. The printing of the Bible therefore must have begun certainly not later than the summer of 1455; and it is likely to have been a good deal earlier—in 1454 or even in 1453. This brings us back to the middle of the period in which we know that John Fust was financing Gutenberg in the "work of the books"; and the printing must have been already in hand, when Fust, impatient for the return of his money, sued Gutenberg for the repayment of his loans.

There is only one other man besides Gutenberg and Fust who is known to us as a printer at Mainz at that time. That is Peter Schoeffer, who, as we have seen, married Fust's daughter and in 1457, if not earlier, was printing in partnership with him. There is evidence that Schoeffer was the printer of a second Indulgence of 1454 and 1455, known as the 30-line Indulgence to distinguish it from the 31-line Indulgence which was printed in the same years. The Church type in which on the 30-line Indulgence are printed, the words (*Misereatur*

When the printing of the 42-line Bible was put in hand, then it is possible that Schoeffer was working with Gutenberg and Fust, and that all three were associated in the work of printing the Bible until the law suit. Fust may then have seized the type, vellum and paper, and continued the printing to a successful issue in partnership with Schoeffer. Or, again, it is possible that the printing was begun by Schoeffer alone, and that Fust, when released from his partnership with Gutenberg, immediately joined his son-in-law, and that the 42-line Bible was the first product of the partnership which a year or two later was to produce the fine Psalter of 1459 and the splendid Bible of 1462. Perhaps Fust's predilection for Schoeffer was the occasion of the quarrel, and that weary of Gutenberg's slow progress, he wished to transfer his capital to the use of the younger and more active rival. At any rate, it is worthy of note that Fust's lawsuit with Gutenberg synchronized with the printing of the Bible. The result of the lawsuit may have determined that increase in the size of the edition by which bibliographers explain the difference between the first and second issues. It is thought that after a few pages had been printed off, it was resolved to increase the size of the edition with forty-two lines to the page, instead of the forty with which the printing began, and that to supply the full number of the leaves already printed, these were reset, each with forty-two lines, and reprinted. Whether the first sheets were printed by Gutenberg and Fust, with or without Schoeffer's help, or whether Schoeffer began the printing alone, the new partnership between Fust and Schoeffer is likely to have been the occasion and provided the greater capital required for the more ambitious venture of a large edition. All these things must remain a matter of conjecture; and we who marvel at the skill which produced so fine a copy of the Bible almost as the first fruits of the new art, must be content to consider how far Gutenberg, the inventor, Fust, the capitalist, and Schoeffer, skilled calligrapher, rubricator and craftsman, are jointly or severally entitled to the honour of having printed it.

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Much rarer even than the 42-line Bible is the 36-line Bible, printed not later than 1461, and, probably about the year 1458; and those who feel sympathy for Gutenberg, in the trials and struggles with which his invention was beset, and resent the suggestion that his hand had no direct share in the printing of the 42-line Bible of 1456, may take some comfort that this rare volume at least is generally attributed to Gutenberg's press. It is printed in rather a larger type than the earlier 42-line Bible; and the type used for it is the (*M*)isereatur type of the 31-line Indulgence. Only twelve copies of this Bible remain, and no copy has changed hands for

verbu. Videbat eni dolorē esse
Quehementem Ea m
 Post hec aperuit iob os su-
 um: et maledixit diei suo: et lo-
 cutus ē. Pereat dies in qua na-
 tus sum: et nox in qua dictū est
 conceptus est homo. Dies illa
 vertetur in tenebras. Nō requi-
 rat eum deus desup et non illu-
 strer lumine. Obscurent eū tene-
 bre et umbra mortis. Occupet
 eum caligo et inuoluat amari-

Specimen type of the 36-line Bible.

over a hundred years. Some years since, Mr. de Ricci tells us, an American collector offered £10,000 for the copy in the John Rylands Library at Manchester, but his offer was declined. Mr. de Ricci writes a little mysteriously about another rumoured copy. "Selon des renseignements qui m'ont paru dignes de confiance, un exemplaire complet se trouverait chez un collectionnaire du Nord de la Grande-Bretagne." The type in which the 36-line Bible was printed was used later in a few popular books with rude wood-cuts printed by Albrecht Pfister at Bamberg in 1461 or 1462; and fragments of the Bible itself have been found in the neighbourhood of that city. It has been suggested that, once more pressed by debt, Gutenberg may have taken refuge from his creditors at Bamberg or been forced to sell his stock-in-trade to Pfister. The books printed by Pfister himself by their inferior workmanship preclude the belief that he was the printer of the 36-line Bible.

One other great book is ascribed by tradition to Gutenberg's press—the Catholicon of John Balbus. In this case, too, tradition is upheld by some of our modern bibliographers. This great dictionary, unlike either the 32-line or the 366-line Bible, bears a colophon at a date, although, like them, it bears no printer's name:

"By the help of the Most High, at whose will the tongues of babes become eloquent and oft-times revealeth to little ones what he hideth from the wise, this splendid book the Catholicon in the year of the Incarnation 1460, in the noble city of Mainz of the glorious German nation, which by God's loving kindness He hath by so brilliant a light of genius and of His own free gift vouchsafed to advance and make illustrious above all other nations of the world, not with the help of reed, stile or pen, but by the marvellous agreement, proportion, and measurement of types and formes was printed and made."

These words do indeed seem to give utterance to the proud humility of the inventor of printing.

RESUME OF THE AUTUMN PUBLISHING.

THE strong flow of publications, good, bad and indifferent, which—despite economic difficulties—shows small signs of dissipating, is presumably good for the publisher, though it leaves the poor critic a little breathless. It is as impossible as it would be undesirable to chart in the space of an article the whole of these perilous seas; but it may be useful to the literary navigator if we attempt to indicate the main currents of the tide, to warn him off the shoals, and to guide him into fair havens. Having thus weighed anchor, we will set sail.

The book of the year is Mr. Buckle's continuation of the 'Life of Disraeli.' "Never read History," said Disraeli in effect, "always Biography." It is good advice. Since history proper—not history as taught in our schools—is a record of cause and effect rather than a record of fact, one can learn more real history from reading biography than by other means. 'The Private Letters of Sir Robert Peel' is a further book of this class, and other intimate records of our time—though hardly historical biographies—are Col. Repington's 'The First World War,' already adequately reviewed in these columns, and the much debated and largely discredited 'Autobiography of Margot Asquith.' The 'Life of Sir Herbert Tree' has attracted much attention, also the 'Letters of Mark Twain,' which are more interesting than the heavy, official biography of his career.

An eminent scholar lately expressed his opinion that the War would to a large extent kill the publication of translations of the Classics; but this prediction is fortunately belied by a glance at the publishers' lists. The famous Loeb Library is responsible for a large number of translations, and a welcome addition in those volumes of this series which are verse-translations, is the provision of an index of first lines. Messrs. Blackwell, of Oxford, have also contributed to this revival, with their new Virgilian series. 'Odes Book V. of Horace,' translated by Mr. Kipling and Mr. Charles Graves, reminds us that Mr. Kipling made a form lesson in Horace into a short story.

That minor horror of war, the war book, is mercifully on the wane, but notable exceptions in a list characterised by dullness and repetition are the translations of General Ludendorff's book on 'The General Staff and its Problems,' and of Bethmann Hollweg's 'Reflections on the World War.'

There is another revival, equally welcome, in the shape of the Essay, and in this Messrs. Methuen seem to lead the way. Mr. Clutton Brock contributes a volume entitled 'Essays on Books,' Mr. E. V. Lucas yet another selection of his delightful essays, Mr. Milne a collection of examples of his inimitable humour, and for those who delight in mental acrobatics Mr. G. K. Chesterton provides a volume entitled 'The Uses of Diversity.' Other volumes of essays are Max Beer-bohm's 'And Even Now'; 'Windfalls,' by "Alpha of the Plough," illustrated by his son; and Richard King's 'Over the Fireside.' Mr. King made a considerable stir with his first volume, 'With Silent Friends'—a collection of essays selected from a weekly literary causerie.

Books on political subjects have recently been plentiful. Mrs. Philip Snowden caused surprise and pain among our budding revolutionaries by the frankness and courage of her 'Through Bolshevik Russia,' but as a counterblast Mr. Gerald Gould, the poet-sub-editor of the *Daily Herald*, has given us 'The Coming Revolution'; Mr. J. H. Thomas, meanwhile, has written his views on what we may expect 'When Labour Rules.' From the other side, Viscount Bryce contributes a valuable work on 'Democracy.'

A book which has been widely discussed is 'The Mirrors of Downing Street,' which gives indiscreet portraits of many of the leading politicians of the day. The author who prefers to remain anonymous, signs himself, "The Gentleman with a Duster," and by the simple and sanitary expedient of wiping away the dust

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which, originally intended for the eyes of the public, has accumulated on the mirrors of Westminster, enables its Olympians to see themselves as they really are.

There has been a glut of books on Spiritualism written from all points of view. Mr. Joseph McCabe, who must be always writing, has given us 'Spiritualism,' and 'Spiritualism: Its Present Day Meaning,' by Mr. Huntly Carter, is one of many guides through the fog. Messrs. Allen & Unwin appear to specialise in psychological works; more than half-a-dozen figure in their latest list, among which we may mention Professor Brett's 'History of Psychology,' and the great Freud's 'General Introduction to Psycho-Analysis.'

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Despite the conditions which make it difficult for new novelists to creep into print, fiction is still over-represented in publishers' catalogues. Amongst a mass of the inevitable third-rate material, however, several novels of importance stand out. The novel of the year, we think—barring miracles between now and December 31st—is 'Growth of the Soil,' by Knut Hamsun, the great Scandinavian author who is talked of as a Nobel prize man for literature. The translation of his work is published by the new and enterprising firm of Gyldendal. This house, which has lately published several translations from the Scandinavian—good translations too—now announce another book by Knut Hamsun entitled 'Pan.' Close upon 'Growth of the Soil' in point of merit comes 'The Captives,' by Mr. Hugh Walpole. We have come to expect good work from Mr. Walpole, but this is the best thing he has done. The book is characterised by close attention to detail and precision, and the result is so alive as almost to persuade one of the truth of the definition of genius as an infinite capacity for taking pains. Mrs. Storm Jameson has written in 'The Happy Highways' a novel which adds to her already considerable reputation, but Sir Philip Gibbs in 'Back to Life' gives us only indifferent stuff. 'The Lost Horizon' is a novel in the Conrad tradition by a new writer of considerable promise.

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In conclusion we would register our disapproval of the growing custom of American publishers of foisting upon an unoffending and reluctant British public a heterogeneous mass of literary cast-offs. There are far too many American books on our market, especially of the political type. Second-hand booksellers tell us that they have no sale, which shows that there is no real demand for them.

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become a stately, full-dress affair which as often as not submerges character, and, omitting the warts, presents a hero with a silly pink complexion like that of the faces in the worst picture at the Royal Exchange. That should not be the aim of any honest writer, especially when he knows that the greatness and humanity of his subject are assured. The perpetual eulogies of Dickens in a literature solely devoted to his glorification are becoming tedious.

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natural sentences, English which resembles his most incisive talk. Emotion or excitement removed the mechanical languor of his excessively balanced style. Johnson was not easily moved; a sworn foe to sentimentalism, he objected to a ready display of emotion. This side of his character is exhibited in his prejudice against actors, which Mr. Walkley has considered in a wise and witty paper. Boswell's reasons for the prejudice are obviously unworthy and superficial. But we do think there was something more in Johnson's attitude than the reasons put forward by Mr. Walkley. It was peculiarly Johnsonian, because Johnson was peculiarly anxious not to be betrayed into emotion. We can fancy him, confronted with a passionate player, exclaiming with Hamlet's scorn, "'Sblood, do you think I am easier to be played on than a pipe?"

He would not be played upon, if he could help it, and his reserve is exhibited in his extraordinary remark about his interview with George III.: "I find it does a man good to be talked to by his Sovereign. In the first place, a man cannot be in a passion." The learned and lamented H. B. Wheatley concludes the volume with a curious paper on 'Johnson's Monument and Epitaph.' The latter brought out all the pedantic fussiness of Parr. If he had written two volumes on Johnson, as he proposed, they would have been quite unreadable, as tedious as the portentous biography of his own career. With Parr haggling about the suitability of a Latin adjective, and a sculptor about R.A. being added to his name, it is a wonder that Johnson's monument in St. Paul's ever got any inscription at all. In this paper (p. 229 and 237) there are two obvious slips in Latin and Greek. The Editors should not have passed *chartæ peritinae* in Parr's letter. Clearly *peritura* is the right reading. But generally this volume does not imitate the accuracy of a Boswell or a Birkbeck Hill. Psalmanazar spelt his name at different times in various ways, but never, so far as we know, as it is given on p. 146. Johnson is not likely to have written "a mind . . . to whom . . . and of which" (p. 175), and, as a matter of fact, he did not. On p. 127 a line of text has been put in twice, though in its first position it is nonsense. The papers to a certain extent illustrate each other; but there is no index to reveal this. With so many experts to rely on the Club might surely have taken the trouble to get their book correct in detail. We know a Johnsonian who would have revised it gratis.

"WHERE JAMSHYD GLORIED."

"From Persian Uplands." By F. Hale. Constable. 10s. 6d.

TO read a book on Persia, however lately written it may be, is to plunge deeply into immemorial things; and in this collection of letters, in which an Englishman tells of his experiences in that country between the August of 1913, and the December of 1918, we find ourselves back in a Persia and among Persians of the Middle Ages, though still far from the martial Persia of her prime. The greater part of the letters were written from Birjand, an upland town containing about 15,000 inhabitants, in the north-east of Persia, and about a hundred miles from the Afghanistan frontier—a town in which the return of the Amir, or Duke, or Doge, from a visit to Teheran is hailed by mullahs uttering benedictions and poets reciting odes; in which a master carpet-weaver on entering his workshop is received by his *employés* with a shout of respectful prayer for him; in which children go to bed at night in terror of ghouls, and no one throws away dirty water without crying *bismallah* to avert the wrath of a possible jinn lurking behind a bush and getting accidentally splashed; in which grand dinner-parties are held in the compound or garden of the house attended only by males, while the ladies of the establishment sit in a row on the roof and look on; and in which a correspondence so fascinating as the following between the Amir and his proposed guest can precede a day's hawking and bridge:—

"May I be thy sacrifice.

"It is hoped that the august constitution of your ex-

cellency is in the perfection of health and well-being. I shall be much obliged and thankful if, the day after tomorrow, Tuesday the 24th, Zi Qa'deh, at three hours after midday, you will bring honour to the bondsmen's residence, so that we may go in company for a little hawking. Also, if for the partaking of dinner with your sincere friend you will maintain honour so that the time for bridge play may be prolonged, it will be an increase of obligation. Beyond this there is no trouble.

"The Sincere Friend,

"MUHAMMAD IBRAHIM."

To which the recipient (our author) sends the following reply:—

"May I be thy sacrifice,

"At the news of the well-being of the existence of the most noble high chief I become exceedingly gladdened. In accordance with the command of the high chief, on Tuesday at the hour appointed, with the perfection of disposition and distinction, I shall attain to honour.

"The Veritable Friend,

"F. H."

And even the envelope is addressed in four more lines of adulation and prayer!

Mr. Hale, who knows Persia well, and gives us here his first book on it (his first book, indeed, on any subject) writes with so much charm and style that his readers will hope for more from him on so picturesque a theme. He likes the people, and not less so for perceiving their weaknesses, a certain over-softness and lack of "character," a fondness for opium, and a preference in song and literature for the erotic rather than the manly. He hopes much from better government in the days to come, and by no means despairs (as some writers have done) of the people as irreclaimably degenerate. As a good British Imperialist, he sees in Persia "the long dark passage down which the ghost of Bolshevism may creep to our precious India," and approves of our setting a sentry there, and, so to speak, illuminating the "passage" with the electric light. And, with a shrewd touch of irony, he asks, in the very next breath, why, by our enfranchisement of India's millions, we should, at the same time, be running the risk of rendering India hardly worth the protecting! In the later letters, which are written from Kermanshah in the west, not far from Baghdad, he sheds further light upon the efforts of the Hun and his friend the Turk to stab us and Persia, also upon the follies of the Persian "Democratic" Party, who seem indeed, like some of our own "Democrats" to love every country but their own. In fine, we have to thank our author for a useful as well as a charming "first book," and to compliment Messrs. Constable upon the sloop of practised perception which recognised these letters, when submitted, as worthy of prompt publication.

A VINDICATION.

The Last Days of the Romanovs. By Robert Wilton. Thornton Butterworth. 15s. net.

IN one of his Russian stories Henry Seton Merriman not only foretold the Russian revolution but warned the world that, when it came, it would be so horrible that, compared with it, the French revolution would seem little worse than a comic opera. And when, in March, 1917, it was proclaimed that the Tsar had been deposed and a Russian Republic established without disorder or the shedding of blood, some who had read Merriman's story said how bad a prophet he had been. There was even, it will be remembered, a good deal of sentimental and fatuous rejoicing in this country regarding Russia in those March days. Not only did those friends of "freedom," Comrades Lansbury and S. Pankhurst, address large meetings in the Albert Hall and elsewhere, but in the House of Commons not one outstanding voice was raised on behalf of the fallen Emperor and Empress. In this absence of righteous Parliamentary indignation, the political sagacity on which we pride ourselves was, no doubt, once more to the fore. The power of the Russian autocracy had, it

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was true, fought for and with us to its utmost in the war, but then the Russian autocracy had been sent about its business, and that holy and glorious thing, "Democracy," was installed in its place; so, in the hope that "Democracy" would fight for and with us, the Prime Minister spoke sweetly of it. In English newspapers, too, calumnies against the fallen Tsar and Tsaritsa (the Tsaritsa in particular) in regard to their loyalty to the Entente found eager publication. It all makes scarcely a pretty memory. And, when we think of what has happened in Russia since then, and all that is still happening, the Prime Minister's congratulations appear to be a feat he might like to forget.

The book now before us is devoted to a single incident in the whole huge horror, the murder of the helpless Tsar and Tsaritsa with their young son and four daughters in the basement of a house in Ekaterinburg on the night of July 17-18, 1918. A good deal of the material has already appeared in the *Times*, and the newer and more important part of the volume is that which contains a number of the depositions made at the judicial inquiry into the crime, conducted at Ekaterinburg a few weeks later, when, for a while, the Bolsheviks had been flung out of that town by the forces of the Siberian Government. This part of the book will, no doubt, be read widely. It establishes not only the Russian patriotism of the Tsar and Tsaritsa, as well as their loyalty to the Entente, but also the goodness and charm of themselves and their children. It also establishes a minor matter upon which it is pleasant to muse, namely, the fidelity and devotion of an English tutor of the Tsarevitch and the young Grand Duchesses, and also of a French tutor, M. Gillard, who faithful unto death, had the honour of sharing the fate of the Royal Family. The picture of the doomed Sovereigns—the Tsar carrying the ailing Tsarevitch in his arms—descending the stairs in silent procession, under the promise of a lie, to the basement in which they were to be murdered, is one which will be remembered for centuries. As to the beasts in human form (there are portraits of two of them here) who took part in the crime, we will say nothing except that some of them have already met their fate, and that the doom of the rest is, we fancy, sure enough. What concerns us here is not revenge, but vindication. The murdered Tsar and Tsaritsa and the young Prince and Princesses appear at last before the world as they were never allowed to appear during their tragic lives.

PICCADILLY PAST AND PRESENT.

Piccadilly in Three Centuries. By Arthur Irwin Dasent. Macmillan. 18s. net.

THIS book, which appears to have been written between 1912 and the present year, contains, with occasional lapses, a deal of interesting information regarding Piccadilly and the famous people associated with it. The Old Adam in most of us still snaps at any little crumb of gossip regarding such characters as the second Duke of Queensberry ("Old Q.") and Thackeray's grimly immortalised Marquess of Hertford, and our author has much to say concerning both these celebrated sinners. Indeed his chapter on "Old Q." is the best in the book, for it helps to redeem the character of one who, for all his faults, was far from being the cold-blooded satyr generally depicted. As to Lord Hertford, Thackeray's "Lord Steyne" is a caricature of that nobleman, though "done" with unsurpassable brilliancy, and the sketch of him in Disraeli's *Coningsby*, under the name of "Lord Monmouth" (which Mr. Dasent quotes) is less sinister and more historical. The best of Mr. Dasent's stories, however, deal with less flamboyant personages. There is one of Adolphus Frederick, Duke of Cambridge, which may be new to some of our readers. He was a bluff, hearty man, with an incurable propensity for thinking aloud. Once on coming down to breakfast at Chatsworth he found family prayers in progress, and exclaimed as he dropped on his knees with the rest of the house-party, "And a damned good custom too!"

Mr. Dasent shows that as early as 1627 there was a district called "Pecadilly" at the top of the Haymarket, and east of where Piccadilly Circus now stands, and we think this discovery will be accepted by future writers as an important piece of evidence regarding the naming of the street. He mourns the disappearance in recent years of so many of its beautiful or historical (and many of them were both) houses and public buildings. The shape of "old Q's" bow-window may remain at No. 138; but what is left of No. 95, which John Jones kept packed from basement to roof with the treasures now among the glories of the Victoria and Albert Museum; or of No. 103, in which Sir William Hamilton died with his lovely Emma on one side of the bed holding one of his hands, and Nelson on the opposite side holding the other; or of the charming old Gloucester House, which, up to his death in 1904, was the home of H.R.H. "George, Ranger," or of a dozen more? The pulling down of the Egyptian Hall with its quaint front, of St. James's Hall with its agreeable Gothic façade, and the Bath Hotel with its restful and unmistakably English and well-bred face to Piccadilly, were further blows at the "character" of the street. Now, they say, Devonshire House is to go, and be succeeded by a huge hotel. Well, it is not beautiful inside or outside, and its historical interest is limited, but Peyps and Evelyn saw the beginning of the building of the high brick wall which faces it, and it might be a pity for that to go!

However, lovelier things than this old wall have gone. Mr. Dasent refers to the beautiful Colonnade which was once the glory of Burlington House, but was demolished in 1866, and dumped down on the grass of Battersea Park, where, he says, "the stones are still lying neglected on the ground." He is mistaken. They were still there in 1878, when an architect, Mr. Swinifer Harris, made a design for their re-erection as an entrance to the park facing the river, but nothing more was done, and in 1907 they were sold by the London County Council for fifty pounds! Thus was one of the most beautiful stone monuments in England treated by a democratic custodian.

In his interesting remarks on the house at the corner of Stratton Street, associated for so many years with the Baroness Burdett Coutts, Mr. Dasent omits to mention the fact that the body of Sir Henry Irving lay there "in state" before the funeral in Westminster Abbey; and on page 232 he drops into a really surprising statement, crediting Colley Cibber with the line "A horse! A horse! My kingdom for a horse!" in "Richard III," and proceeding to say that this line "has become such a stage tradition that nowadays no actor of the title-rôle would think of omitting it." So, he goes on, "though Shakespeare never wrote it, poor Colley survives on the boards he loved so well and trod nearly two centuries ago." Unfortunately for all this eloquence, Shakespeare did write the line, and not Cibber, as Mr. Dasent might have seen for himself by examining any text. This vefy line is referred to by Corbet in his *Iter Boreale*, where he tells how his host at Leicester turned "Richard III." into Richard Burbage, for

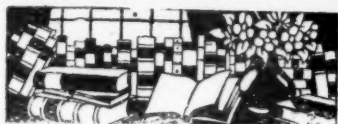
"When he would have said 'King Richard' died
And called 'A horse! A horse!' he 'Burbage'
cried."

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mentalisms, and startling surprises. They pose incessantly for the benefit of a drab, virtuous world. From a pleasant correspondence between Miss Sitwell and a hopeless Victorian in the *Saturday Westminster* we gather that an ear-trumpet might be useful, if one wanted to hear all they have to say. Some of the notes are faint, though the words are strong, to Victorian minds.

But whatever the merits of the new poetry, if it is really worth while, it will stay and flourish. No man, said wise old Bentley, was ever written down except by himself. So we can enjoy the small book of verse made by J. B. M. It is all very irreverent and wicked, and written off in a glow of fun, it has given us several chuckles. The author has not the diabolical accuracy of reflection which enabled Mr. Squire some time since to polish his parodies to the right point, and polish off the victims. But a good many of his pieces are pretty good, and nearly all of them are amusing. His mad imagery and his abruptness are both excellent, and the pathos which is next door to bathos is fairly hit off. We like 'Selling Treacle':

"All day long I stand here,
A poor old woman,
Selling treacle—
(Damn the flies).
All day long I stand
In a cul-de-sac;
I've got epilepsy,
And apoplexy,
And gout.
I'm all alone in the world.
My old man
Died of gin in '97.
He was a one for a glass,
He was"

We like too the 'Lines written on first seeing Louis Jacob's picture, The Dying Ticket-Collector,' in which a Cubist finds his vision explained. Are the Cubists still moving? They seem mostly to have disappeared, or taken to more normal representations. We wonder if the wildest of the new poets will have a similar history.

MODERN LAWN TENNIS.

The Art of Lawn Tennis. By W. T. Tilden. Methuen: 6s. net.

MR. W. T. TILDEN, laying aside his racquet for a space in favour of his pen, has published his views on Lawn Tennis. No one, of course, is more qualified than he to undertake such a task, nor anyone more welcome. It is also, incidentally, a pleasure to find that he has more than an average power of expression, and at least a grasp of the rules of English composition—a qualification by no means universal among sportsmen. For, as we recently had occasion to remark, those whose practical achievements are first-rate, too frequently fail when they turn to theory. It is not Mr. Tilden's fault, then, if his instructions on the making of strokes are inadequate; it is rather the fault of the medium he employs. It is impossible to explain in print with the necessary lucidity and completeness how this or that stroke is accomplished; something, no doubt, may be learnt this way, but after that it is essential that the instructor should have his pupils on a tennis court, with a racquet in his hand and, be it said, considerable patience in his heart. Where Mr. Tilden's book is really instructive is in those chapters devoted to the psychology of the game and on match play. So much depends upon the mind of a player and his opponent that it is not too much to say that matches are won or lost by temperament. Among players of equal, or almost equal, merit, it is the mind, and not the body, that proves decisive. Physical ability has its part, of course, and wits have theirs to a larger extent; but it is nerve that tilts the scale.

A point which Mr. Tilden makes and which is particularly worthy of attention, is that in regard to taking

risks. "Take chances when you are behind," he says; "never when you are ahead." This is sound advice, and advice which many players would do well to take to heart. Suppose a player to have won the first set in a 3-set match, and to be 3-1 in the second, "I'm all right," he says in effect. "I can afford to take risks!" And forthwith he gives the match away. If a player is beating his opponent by steady play, why not continue that form of play? But if, on the other hand, having played steadily, he is down, then is the time for him to take risks. If the risks "come off," he will shake his opponent, and may win; if they fail, well, he was down already, and a miss is as good as a mile.

Mr. Tilden concludes with studies of most of the great players of all countries. He considers Mr. Norman Brookes the greatest living player—bar, we presume, his good self, though he is too modest to say so. He is throughout delightfully fair and polite, not only to his own countrymen, but also to representatives of all nations. He has a word to say on the future of the game in this country, by the way, which is unfortunately all too true. The excellent photographs of himself in action help to elucidate the text, and brighten still further a book which is far from being dull.

TRIFLE.

Broken Colour. By Harold Ohlson. John Lane. 8s. 6d. net.

THE plot is thin and painfully conventional. A struggling young artist who (with much condescension) enlisted in '14 and lost a leg at Gallipoli: an order to paint a great man's only daughter: yearnings for the unattainable: art abandoned for a commercial career so that wealth may not come between them: love unrequited: *Ars longa sed vita brevis*: then—for no apparent reason—love rewarded. The end is so sudden that one feels that the author got weary of his task. Characters are introduced—really interesting characters—who, one feels sure, will exercise a sinister influence on the fortunes of the hero and heroine, and they suddenly fade out. In short, an unconvincing story.

But this trifle is served as trifle should be, that is with a garnish that is stimulating. Mr. Ohlson has a gift of humour and sympathy. The dialogue is unusually witty but never forced. By the way, it was a Garrick, not Johnson, who said that Goldsmith "wrote like an angel and talked like poor Poll." The author has talent. But if he wishes to be taken seriously as a novelist, he must give us something far more solid than this book.

A STORY OF DOOM.

The Headland. By C. A. Dawson-Scott. Heinemann. 9s. net.

MRS. DAWSON-SCOTT has recurred to a subject already handled by her in at least one of her earlier novels. Once more, as in 'Anna Beames,' she has described a family of which each individual member is enslaved by an evil tendency, presumably inherited. With Anna and her two brothers the determining factor was sex, but the household now set before us is ravaged by furies of another kind. Old Llyr Pendragon is indeed the father of at least one illegitimate child, but little stress is laid on this point. It is his diabolical tyranny to sons born in lawful wedlock which stamps him as depraved beyond the ordinary measure of humanity. In his grand-daughter, a girl of charming appearance and manners, the family taint has assumed a different form. She is subject to mania of a type which, calumniously or otherwise, is rumoured to have affected a politician well-known in Victorian days. For a parallel to the far more hideous obsession of her quiet, studious, gentlemanly uncle, the heir to the Pendragon property, we must go to that terrible story, 'The Black Spaniel.' In the development, especially, of this crowning horror an almost uncanny power is

displayed. But we regret that it should have been blended with the rather commonplace theme of the fascination which a healthy son of the soil can exercise over a girl "fed up" with literary and artistic society. We do Mrs. Scott-Dawson's heroine the justice of believing that, in the circumstances, she would have jilted Hendre Pendragon, even had there been no vigorous young farmer to fall back upon. But, none the less, this is a remarkable piece of work, and should add greatly to the author's reputation. We ask the question with diffidence; but is it not a fact that women of the aristocratic class have now definitely reconciled themselves to the acquisition of money, even by such a bourgeois expedient as honest labour? We incline to believe so, although the contrary is strongly asserted here.

MARRIAGE-SHY.

Slaves of Freedom. By Coningsby Dawson. Constable. 4s. net.

ALTHOUGH first published in 1917, this novel contains no allusion to the War. The author seems to have aimed at illustrating the unhappy condition of fascinating women who cherish an ingrained aversion to marriage, and the slavery which this wrong-headed devotion to freedom may entail upon them. But we confess that in the case of the mother and daughter whom he has set before us as warnings, the slavery would seem to have been rather of their inflicting than enduring. Both are to some extent "paid out" in the end, but not before they have more or less ruined the lives of several adorers. There are some agreeable subsidiary characters, notably a dear old lady with a passion for working Biblical scenes in wool. The hero's boyhood also has lifelike and engaging touches.

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